

Contents of Reels

All manuscripts carry the shelf-mark reference MSS.Mus.Sch. apart from MS.Mus.c.39 (reel 19), MS.North e.37 (reel 7) and Mus.184.c.8 (reel 19). Generally the manuscripts have been filmed in the order of shelf-mark. The complete listing below indicates when any manuscript has been filmed in a different order.

REEL ONE

Introduction by Margaret Crum.
Index of Composers and their Works.
Catalogue of Manuscripts compiled by Margaret Crum.
B.2. William Lawes.
B.3. William Lawes.
D.229. William Lawes.
D.238-40. William Lawes.

REEL TWO

C.44. Loose papers collected by Edward Lowe, 1661-82.
C.53. Christopher Gibbons.
C.54-8. Christopher Simpson, 'Months and Seasons'.
C.59-60. Fancies and divisions for two bass viols.
C.61. Divisions etc.

REEL THREE

C.64-9. Fantazias and In Nomines.

REEL FOUR

C.71. Divisions.
C.72-3. Stage music.
C.77. Christopher Simpson and John Jenkins.
C.78. Benjamin Hely.
D.251. Benjamin Hely.
E.428. Benjamin Hely.
C.79. 'Italian Sonatas'.

REEL FIVE

C.81-8.

Music from the North family,
Kirtling.

REEL SIX

C.89-91.

Music from the North family,
Kirtling.

C.98-100.

Music from the North family,
Kirtling.

REEL SEVEN

C.101.

Music from the North family,
Kirtling.

E.406-9.

Music from the North family,
Kirtling.

MS.North e.37.

Music from the North family,
Kirtling.

C.92.

Coperario.

C.95.

Instrumental pieces and songs.

C.102.

Christopher Gibbons and Thomas
Baltazar.

REEL EIGHT

D.205-11.

John Hingeston.

REEL NINE

E.382.

John Hingeston.

D.212-16.

Early In Nomines.

D.229.

See Reel One.

D.231.

Christopher Gibbons.

REEL TEN

D.233-6.

Airs, etc.

D.238-40.

See Reel One.

D.241-4.

Benjamin Rogers and John Jenkins.

REEL ELEVEN

D.245-7.

Part books copied by John Merro.

D.251.

See Reel Four.

D.261.

John Jenkins.

REEL TWELVE

E.382.
E.406-9.
E.410-14.
E.415-18.

E.428.
E.429.

See Reel Nine.

See Reel Seven.

Richard Rhodes's part books.

Pavans, etc. Incomplete part books,
1641-2.

See Reel Four.

Sylvanus Taylor.

REEL THIRTEEN

E.430.
E.431-3.

Christopher Simpson.

'Old consort books', 1657 (?).

REEL FOURTEEN

E.434-6.

'Old consort books', 1657 (?).

REEL FIFTEEN

E.437-42.

Fantazias.

REEL SIXTEEN

E.433-6.
F.570.

'New Consort Books', 1677.

'New Consort Books', 1677.

REEL SEVENTEEN

E.447-9.
E.451.

H.G.'s part books.

Lowe's book, 1637-82.

REEL EIGHTEEN

F.564-7.
F.568-9.

John Jenkins.

Two, from a set of five, part books.

Airs and fantazias.

F.570.

See Reel Sixteen.

REEL NINETEEN

F.573-4.
G.612.
MS.Mus.c.39.
MS. North e.37.
Printed book Mus.184.c.8.

String music, Philip Hacquart etc.

Valentine Oldis.

Divisions for bass viol.

See Reel Seven.

MS. divisions added to The
Division Violist, 1659.

REEL FOUR

THE MANUSCRIPTS FILMED ON THIS REEL ARE:-

C.71.	Divisions.
C.72-3.	Stage music.
C.77.	Christopher Simpson and John Jenkins.
C.78.	Benjamin Hely.
D.251.	Benjamin Hely.
E.428.	Benjamin Hely.
C.79.	'Italian Sonatas'.

C.71.1.

MS. Mus. Sch. C.71

A copy of Christopher Simpson's Chelys, 2nd ed., 1667, bound with blank leaves at the end on which the owner William Noble (1649/50-1681), copied music, mostly divisions for one and for two bass viols by John Jenkins and others, 1672-8. Some of the pieces may be Noble's own composition.

1. Song by H. Lawes, 'I long to sing', J. Berkenhead's translation of Anacreon xxiii. Pr. Ayres and Dialogues, 1653. p.81.
- 2 - 11. 10 pieces for 2 division viols, all but the fourth and the ninth of which (here numbered 5 and 10) are ascribed to Jenkins.
 2. C. pp.82-3.
 3. C. pp.84-5.
 4. C. pp.86-7.
 5. D. pp.88-9.
 6. A mi. pp.90-1.
 7. A pp.92-3.
 8. A mi. pp.94-5.
 9. A mi. pp.96-7.
 10. F. pp.98-9.
 11. D mi. Dated 30 Aug. 1672 on p.101. pp.100-2.
- 12 - 19. Divisions probably for solo viol by various composers.
 12. Mr. Butler, D.mi. pp.102-4.
 13. 'Addend. to Mr. Simpson's D sol re flat' minor, (by Noble (?)). Perhaps an extension of the divisions pr. in Chelys, p.57. pp.104-5.
 14. A mi., dated August 1672. Attr. to Butler in MSS Durham D.10, Drexel 3551. pp.106-8.
 15. 'Mr. Poole', A mi. pp.109-11.
 16. Dan, Norcome, D. On the ground pr. pp.112-13. by C. Simpson, The Division Violist, 1659, p.60.
 17. Jenkins, on the same ground as 16. pp.114-17.
 18. 'Addend. to Mr. Jenk. D rol re sharp' major (by. Noble(?)). pp.117-8.
 19. Anonymous (Noble (?)). C, dated 2 Sept. 1672. p.118.
20. John Daniell, Praeludium in G. p.119.
- 21 - 9. Divisions probably for solo viol by various composers.

C.71.2.

MS. Mus. Sch. C.71

21. Norcome, D mi. pp.120-1.
22. Francis Farmelo, G. p.122.
23. Jenkins, D mi. pp.123, 125.
24. Norcome, A mi. pp.124-5.
25. Simpson, A mi. pp.126-7.
- 26-9. Norcome, dated at end 16 Sept. 1672.
26. D mi. pp.128-9
27. D mi. pp.130-1.
28. D mi, pp.132-3.
29. C. pp.134-5.
30. Prelude in A mi., (J.W. John Withy (?)). p.136.
31. 'Call George again', for bass viol, written by Noble on the back of an inserted sheet on which F. Withy had written no.32, p.137.
32. F. Withy's copy of divisions in D mi. by Christopher Simpson. p.138.
33. Allemande by A. Poole, 28 Sept. 1678. p.139.
- 34 - 8. Divisions by various composers.
34. Francis (?) Withy, continued by Noble (?), D mi. pp.140-2.
35. Anonymous, F. pp.142-3.
36. Francis Withy, A mi. pp.144-5.
37. Anonymous, C. Dated 19 March 1672/3. pp.146-7.
38. Mr. Hugh Facy, E mi. pp.148-9.
- 39 - 45. Music by Antony Poole.
39. Divisions, C mi. pp.150-2.
40. Suite in C. pp.153-5.
41. Suite in E mi. pp.156-7.
42. Unfinished suite in E mi. pp.158-60.
43. Divisions, E mi. pp.162-3.
44. 'Chicone', C. pp.164-5.
45. Divisions, C. pp.166-9.
46. Anonymous sonata for violin. Keyboard score dated 19 May, 1677. pp.170-2.
47. Copy of plate facing p.66 in Thomas Salmon's Essay to the Advancement of Musick, 1672, and diagram of a keyboard. pp.174-5.

C.71.3.

MS. Mus. Sch. C.71

Upright folio. pp.79-176 are six quires of paper, watermark Fool's Cap resembling Heawood 2002. pp.137-8 are an inserted leaf of different paper, Fool's Cap, indistinct. Red marginal ruling. Staves were ruled as needed, presumably by W. Noble, and vary from 10 to 16 to a page. Calf binding with blind fillets and ornaments. Bought for fl(?) 9s., 1671. Not in 1682 catalogue. Music School A.5. 8. Hake XL.

C.72

MS.Mus.Sch.C.72

Part-books containing incidental music by Finger, Lenton, Purcell, Tollet and Eccles, arranged for two violins and bass; flute music by Raphael Courteville and William Williams; and 'Nicola's Trumpet tune'. Copied by one hand, ca. 1700. i, Violino and flute, primo; ii, inscribed 'Mr. Finger', secundo; iii, bass.

- 1 - 11. Incidental music: overtures and airs, except 8-13, which are 'sonata' and airs; numbered by the copyist.
 1. Mr. Fingers Musick, 1-9 in B \flat . i, pp.1-3; ii, pp.63-5; iii, pp.121-3.
 2. Mr. Lenton, 1-9 (6, Hornpipe) in E. i, pp.4-6; ii, pp.65-7; iii, pp.123-5.
 3. Mr. Henry Purcel, The Virtuous Wife, Zimmerman 611/1,9,2,3,5,6. i, pp.6-8; ii, pp.67-8; iii, pp.125-6.
 4. Mr. Fingers in Love for Love, 1-9. i, pp.8-10; ii, pp.69-71; iii, pp.127-8.
 5. Mr. Tollet's Ayres, 1-7 in F (3, Hornpipe, 6, Minuet, 7, Chacone). i, pp.11-13; ii, pp.71-3; iii, pp.129-31.
 6. Mr. Finger. 4 sets, 1-7 in A; 8-13 ('Sonata' and airs) in B \flat ; 14-20 in A; 21-26 in D (12 and 16, Roundo; 26, Passagio). i, pp.13-21; ii, pp.74-81; iii, pp.131-7.
 7. Mr. Henry Purcels in Bonduca, 1-9. i, pp.22-4; ii, pp.82-3; iii, pp.138-9.
 8. Mr. Fingers in the City Lady, 1-9. i, pp.24-6; ii, pp.84-5; iii, pp.40-1.
 9. Mr. Tollets, 1-8 in F mi.. i, pp.27-9; ii, pp.86-8; iii. pp.142-4.
 10. Mr. Henry Purcel in the Indian Queen (Zimmerman 630/3, 9,4a,1a,2b,1b,2a). i, pp.30-1; ii, pp.88-90; iii, pp.144-5.
 11. Mr. John Eccles in the Italian Husband, 1-7 (1 and 5 are both Overtures). i, pp.32-4; no second violin; iii, pp.146-7.
12. Sonata solo for flute by Mr. William Williams, pr. ca. 1700. i, pp.40-1; iii, pp.148-9.
- 13 - 16. Sonatas for two flutes, three of which are by Raphael Courteville, pr. ca. 1690.
 13. II, in C mi. i, p.35; ii, p.93.
 14. I, in F ma. i, p.36; ii, p.94.
 15. D mi. i, p.37; ii, p.95.
 16. V, in G mi. i, p.38; ii, p.96.

C.72.2.

MS.Mus.Sch.C.72

17. 'Nicola's Trumpet Tune suite, sc. Nicola Mattheis.
i, pp.54-5.

Upright folio. Three part-books, now bound together. Each is a single quire: i, 26 leaves plus an extra bifolium inserted between pp.14 and 19; ii, 26 leaves; iii, 18 leaves. Paper of two kinds, watermarks Pro Patria, countermark 1A, not in Heawood, and Coat of Arms, countermark AB. Ruled with 12 five-line staves, red margin ruling. Contemporary pagination, now superseded. Blank leaves at ends. Stiff paper covers. Music School A.5. 9-11; Hake no. XLI.

C.73

MS.Mus.Sch.C.73

Incidental music arranged for two violins and bass: i, 'Voyelino Primo'; ii, second treble; iii, bass. Copied by one hand, ca. 1700.

1. 1-8. Overture and airs in G mi., G ma., Mr. Jn. (sc. Jeremiah) Clark. i, pp.1-3; ii, pp.25-7; iii, pp.47-9.
2. 9-10. Mr. Henry Purcell, (Abdelazar, Zimmerman 570/4-5). i, pp.3-4; ii, p.37; iii, pp.49-50.
3. 11-15. Mr. Morgan, Overture and airs in F (14, Scotch Tune; 15, Room for Cuckolds). i, pp.4-7; ii, pp.28-30; iii, pp.50-52.
4. 16-17. Airs in A. i, pp.7-8; ii, p.31; iii, pp.52-3.
5. 18. 'Cibell' in C*. i, p.8; pp.31-2; iii, p.53.
6. 19-27. Mr. Morgan. Overture and airs in D mi.. i, pp.8-12; ii, pp.32-6; iii, pp.54-9.
7. 28-36. Mr. Morgan, Overture and airs in B \flat . i, pp.12-17; ii, pp.36-41; iii, pp.57-62.
8. 37-44. Mr. Morgan in the Maiden Queen. (41, Cibell).* i, pp.18-21; ii, pp.41-4; iii, pp.62-5.
9. 45-6. Airs in G mi.. i, p.22; ii, pp.44-5; iii, pp.65-6.

Another hand, or hands (?), added in i music in G mi., p.ii; airs in G mi. and G ma. headed 'Green', pp.22-3.

Upright folio, ii + 42 pages, part-books of 13, 11, 11, and of 12 blank pages, now bound as one volume. Formerly separate sheets stitched together (the distribution of the paper argues against former quiring) in three (or four (?)) books.

Watermark: Coat of Arms, countermark AB, as in MS.Mus.Sch.C.72.

Ruled with 12 five-line staves, red margins. Music School A.5, 12-14.

Hake no.XLII.

* Neither Cibell was included in Thurston Dart's thematic index, Revue Belge de Musicologie, vi, 1952, p.28.

C.77

MS.Mus.Sch.C.77

Calligraphic part books of duos for bass viols by Christopher Simpson and John Jenkins. Probably third quarter of the 17th cent.

1. Christopher Simpson. V. da G.Soc.24. C ma. i, fol.3; ii, fol.14.
2. " " V. da G.Soc.25. A mi. i, fols.3^v-4;
ii, fols.14^v-15.
3. " " V. da G.Soc.26. F ma. i, fols.4^v-5; ii,
fols.15^v-16.
4. John Jenkins. V. da G. Soc.23, G mi. i, fols.5^v-6;
ii, fols.16^v-17.
5. Christopher Simpson. V. da G.Soc.27. F ma. i, fols.6^v-7;
ii, fols.17^v-18.
6. John Jenkins. V. da G. Soc.18, A ma. i, fols.7^v-8;
ii, fols.18^v-19.
7. Christopher Simpson. V. da G.Soc.28. G ma. i, fols.8^v-9;
ii, fols.19^v-20.
8. John Jenkins. V. da G. Soc.13, C ma. i, fols.9^v-10;
ii, fols.20^v-21.

Very large upright quarto. 2 part-books, each consisting of 2 quires of 4. Watermark: Fleur de Lys, much resembling Heawood 1785^A.

Ruling: 12 5-line staves, red margins at both edges. Binding: stiff red and white marbled paper; on the cover someone wrote 'Di Diversi'.

Music School A.5. 24-5. Hake XLVI.

C.78

Benjamin Hely

MSS.Mus.Sch.C.78, D.251, E.428

C.78. 'Sonatas for 2 Bass violle With a Thorow Bass for the Harpsicord or Bass violle Composed by Benjamin Hely'. Expertly copied part-books containing the 6 sonatas also found in MS.Mus.Sch.D.251, and an additional sonata for treble, bass and continuo. i, first; ii, second; iii, through bass.

- 1-6. 6 sonatas in order of key, initialled 'BH' at end.
1. G mi. i, fols.2^v-3; ii, fols.12^v-13; iii, fols.22^v-3.
 2. A mi. i, fols.3^v-4; ii, fols.13^v-14; iii, fols.23^v-4.
 3. B \flat . i, fols.4^v-5; ii, fols.14^v-15; iii, fols.24^v-5.
 4. C mi. i, fols.5^v-6; ii, fols.15^v-16; iii, fols.25^v-6.
 5. F ma. i, fols.6^v-7; ii, fols.16^v-17; iii, fols.26^v-7.
 6. G ma. i, fols.7^v-8; ii, fols.17^v-18; iii, fols.27^v-8.
7. Trio for treble, bass and continuo, copied by a different hand. i, fols.8^v-9; ii, fols.18^v-19; iii, fols.28^v-9.

Three part-books now bound as one volume. Large upright quarto. i and iii, each a gathering of 8; ii, bifolium preceding gathering of 6. Watermark: Fleur de Lys, resembling Heawood 1786, countermark LL. Ruling: 12 5-lined staves, marginal ruling brown ink at both edges. Binding: marbled paper. Not in 1682 list. Music School A.5. 26-8. Hake no. XLVII.

D.251

Benjamin Hely.

MSS.Mus.Sch.C.78, D.251, E.428D.251 Another copy of the sonatas in MS.Mus.Sch.C.78. 1-6.

Part-books, 'Mr. Halleys' first and second Voyall', (i and ii) copied inexpertly but carefully; through bass (iii) in a good hand.

1. G mi. i, fols.22^v-3; ii, fols.5^v-6; iii, fols.39^v-40.
2. A mi. i, fols.23^v-4; ii, fols.6^v-7; iii, fols.40^v-1.
3. B \flat . i, fols.24^v-5; ii, fols.7^v-8; iii, fols.41^v-2.
4. C mi. i, fols.25^v-6; ii, fols.8^v-9; iii, fols.42^v-3.
5. F. i, fols.26^v-7; ii, fols.9^v-10; iii, fols.43^v-4.
6. G. i, fols.27^v-8; ii, fols.10^v-11; iii, fols.44^v.

Three part-books now bound as one volume. Upright quarto.

Viol parts are each a gathering of 6 with one extra leaf at end; through bass is a gathering of 6. Watermark: Bend and Lily, counter-mark IV. Ruling: 12 5-lined staves, red marginal ruling at both edges. Binding: marbled paper and protective gray paper. Not in 1682 list. Music School B.4.11, marked '4 parts' (cf. MS.Mus.Sch.E.428). Hake no. CXV.

E.428

Benjamin Hely

MSS.Mus.Sch.C.78, D.251, E.428

E.428. 'Sonatas For two Basse-Viols To a Thorough-Basse. Mr. Benjamin Hely'. Part-books, now lacking through bass which may formerly have been kept with MS.Mus.Sch.D.251. Carefully copied by Francis Withy. i, 1st Bass; ii, 2 Bass.

1 - 6. A different version of the sonatas in MSS.Mus.Sch.C.78 and D.251.

1. G mi. i, fols.1^v-2; ii, fols.13^v-14.

2. G ma. i, fols.2^v-3; ii, fols.14^v-15.

3. B \flat . i, fols.3^v-4; ii, fols.15^v-16.

4. F. i, fols.4^v-5^v; ii, fols.16^v-17^v.

5. A mi. i, fols.5^v-6^v; ii, fol.18.

6. C mi. i, fols.6^v-7^v; ii, fols.18^v-19^v.

7 - 9. A new series numbered 1-8, the parts having fingering and ornaments, and some correction by the copyist.

7.(1) 'Tombeau de Mr. Meliton'. G mi. i, fols.8^v-9; ii, fols.20^v-21.

8.(2-8) 'Prelude a 2 violes' and dance movements. D mi. i, fols.9^v-12; ii, fols.21^v-24.

Two part-books now bound as one volume. Oblong 4^o. Each part is three quires of 4. Watermark: Fleur de Lys; counter-mark IHS. Ruling: 6 5-lined staves, red marginal ruling at both edges. Binding: marbled paper. Not in 1682 catalogue.

Music School B.4.32. Hake no. CXXXIV.

C.79

MS. Mus. Sch. C.79

4 'Italian Soneta's for 3: two Trebles & a Base with a Through Base.

4 Bookes'. Copied by E. Lowe and two assistants, i.e., before 1682.

i, violino 1, copied by Lowe; ii, violino 2, copyist; iii, bass, copyist corrected by Lowe; iv, through base, copied by Lowe.

1. 2 trebles and 'violon', G ma. i, fol.2; ii, fols. 10-10^v; iii, fols.16-16^v; iv, fols.24-5.
2. 2 trebles and 'violon o fagott', G mi. i, fols. 3-4^v; ii, fols. 10^v, 13; iii, fols.17-18; iv, fols.25^v-6.
3. 2 trebles and viola da gamba, A mi. i, fols.4^v-5^v; ii, fols. 11-11^v; iii, fols.18-19; iv, fols.26^v-7.
4. 2 trebles and viola da gamba, A mi. i, fols.5^v-6^v; ii, fols. 11^v-12; iii, fols. 19-20; iv, fols.27-8.

4 part books now bound in one volume. Upright folio: i, 2 bifolia folded inside a third; ii, incorrectly quired as 4, formerly consecutive bifolia; iii, quire of 6, with correction pasted to fol.19; iv, quire of 6. Each within white paper covers. Watermark: Coat of Arms, countermark, CDC or CDG, resembling Heawood 354, and Fool's Cap, CDC or CDG. Ruling: 10 5 - lined staves, red marginal ruling at both edges. Not in 1682 catalogue. No.45 (fol.23). Music School A.5, 29-32. Hake no. XLVIII. Formerly MS. Mus.Sch. C.25.

